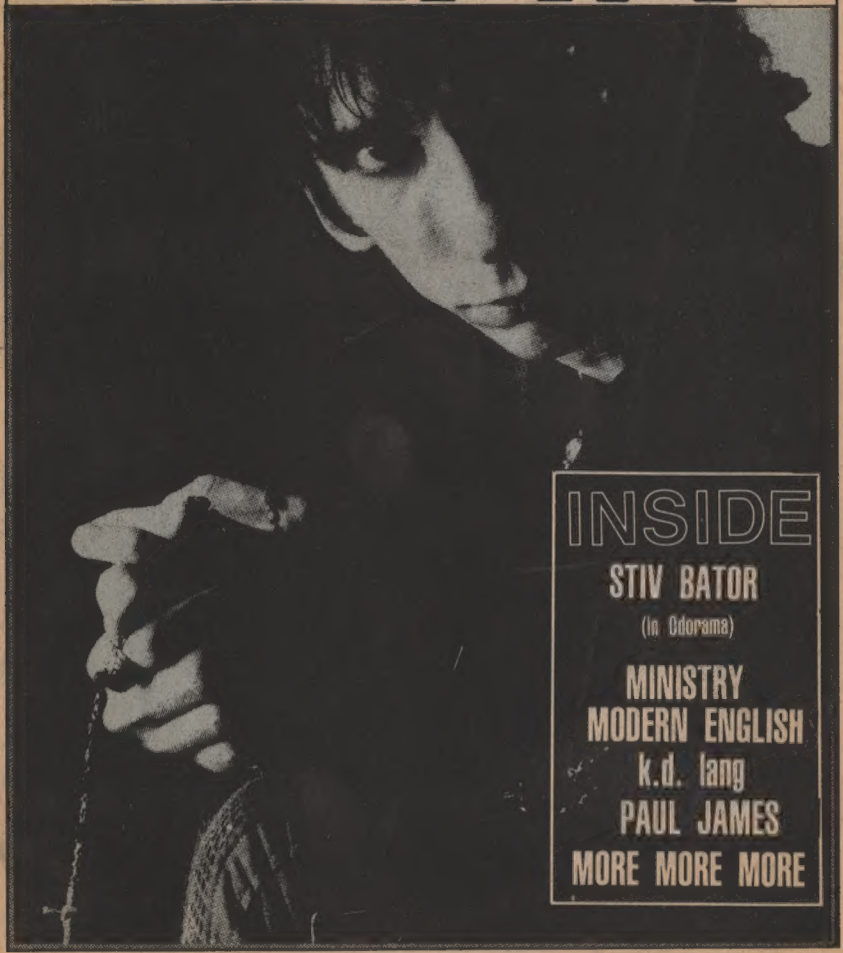
KRAK

CFRM 91.7 CABLE FM RADIO McGILL



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(in Odorama)

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KRAK

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In this issue

A Hearty Welcome

Editor's gripe, you know? In an editorial for a publication like this one, it's pretty *de rigeur* to drop hints about how much work you've been putting into the dammed thing. Hopefully, this pilot issue of *KRAK* will speak for itself. But you can speak for it. As a matter of fact, we'd love you to. Feel free to drop us a line c/o CFRM to whine and /or grind as it were. Essentially, *KRAK* is a free little book for you from the friendly folk at Radio McGill which aims to keep you up to date on essential issue like Stiv Bator's preferred name spelling, special happenings around Montréal like the Jazz Festival, film, theatre, classical and, ofcourse, radio listings, and a special update on all the celebrities that our own Mr. Hollywood, Rob Costain, managed not to run into each month. No, I don't need to tell you what time in the morning it is, how many Cokes and coffees I had, etc. Save it. Read *KRAK*.

Jenn Allen

Blondie Blaze shows no sign of slowing down (pg. 4)

Support your favorite group at Rainbow Arena in their bid for an FM license.

Speaking English

KRAK

talks with Robbie Grey

It has been a busy year for Modern English. Over the past twelve months they have left Beggars Banquet/4AD — the English label they had been on since their start almost eight years ago — they have begun a major tour of North America with A Flock of Seagulls and they have released their fourth LP, "Stop-Start," after a break of nearly two years between releases.

The LP sees a return to faster, more aggressive approach displayed in their first LP, Mesh and Lace. The change from the stylized, textured feel of 1984's Richochet Days is the result of a new producer, two of the five original members leaving — vocalist Robbie Grey, guitarist Gary McDowell and Bassist/ guitarist Mick Conroy remain — and a natural progression for the band.

As some will no doubt be disappointed by the change in direction, it often helps to have a person involved explain/defend their position. I met with Robbie Grey on the day of their show on May 5 — their first in Montréal since the Spectrum date in 1983. As it turned out, Robbie Grey proved to be both personable and likeable. He also [illegible] have the answers.

KRAK: *How is the tour going?*

RG: The tour is going really well. It has been mostly stateside dates so far. We started off in Florida during the spring break. It was funny, really crazy. They eat ketchup and laugh a lot.

KRAK: *When and how did you join up with a Flock of Seagulls?*

RG: Funnily enough it has been really good. We have done a few with the Alarm. Most have been on our own but we are with Flock of Seagulls for maybe five more dates. I know what you mean, though. Surprisingly enough its been fine.

KRAK: *What about the quite obvious change in direction from* Richochet Days *to* Stop-Start? *A lot of people will say it is a commercialization of the sound. It is certainly more accessible. How do you perceive the change?*

RG: It's something the band really wanted to do. It wasn't something that was thrust upon us or something we felt we needed to do. With *After the snow* (the second LP), with *Richochet Days*, we covered a whole area with Hugh Jones. It was atmospheric, textured. You could sit down at home and listen to the record. We wanted to do something more lively, more energetic again. I think the album's more commercial, I agree with that, but I don't think that every song is strong and that's the most important thing. We just wanted to get some more energy back into the music.

KRAK: *Is there any trend in your sound or any kind of feel that you think is going to appear on records in the future?*

RG: WE try to keep away from knowing what we're going to do. Normally, what happens is what comes out. I'd like to do some acoustic ont he next album. There are going to be whole different things going on, not a set pattern of what Modern English sounds like. It is always going to be different.

KRAK: *How much has the line-up change* [illegible]

RG: A lot. Definately. Aaron Davidson, our new keyboard player, has got definite ideas about sounds and how to use them. He's really into that kind of thing.

KRAK: *How has working with Stephen Stuart-short (the new producer) been, compared to Hugh Jones, who had ben with you for a long time?*

RG: It was different. Hugh became another member of the band when he wrote withh us and produced us. He lived and ate with Modern English 24 hours a day. With Stephen it was a different thing altogether. It was refreshing in a way. We knew what we wanted to do with this album so he was really like an engineer more than a producer.

KRAK: *Who do you respect in the contemporary music scene?*

RG: I haven't bought a record since 1980, so that probably gives you a good idea what I think of the music scene. I like some underground stuff. I like some Swans. I like noise actually. Also, I think

cont. on pg. 7

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What's a NEW LORD?

an interview with Stiv Bator
Café Campus, May 5
by [illegible]

KRAK: *Why did you drop the "s" from your [illegible]?*
SB: I sold it in Los Angeles.
KRAK: *Did you get a lot of money?*
SB: [illegible]
KRAK: *I've heard the Lords of the New Church are arrogant and have a bad attitude, but tonight you seemed pretty concerned about the fighting that was going on in the audience.*
SB: There's no reason for anyone to get hurt. I don't think it's arrogance...the attitude we have is just a rock and roll attitude that I guess is from Eddie Cochrane, early Stones...MC5's, New York Dolls, Stooges. It's the same thing really.
KRAK: *There's a rumour going around now that the band is breaking up and that you're going to reform the Dead Boys.*
SB: No. How that started was that we were in Japan and I was on the bullet train. I started thinking that the Dead Boys would have their tenth anniversary this Hallow'een (last). I haven't seen them for six years and it might be fun. When I arrived in England, I did "Sun City" with Little Steven (van Zandt) in October and it would have been perfect.
KRAK: *I remember watching that video and noticing there weren't many top forty artists.*
SB: The only real top forty was Bruce Springsteen.
KRAK: *Your first single was "Open Your Eyes" and...*
SB: No, it was "New Church" on Illegal [illegible].
KRAK: *But that didn't get much airplay.*
SB: Yeah.
KRAK: *But you were getting the airplay with "Open Your Eyes" and it seemed the Lords of the New Church were going somewhere, but for some reason you haven't been getting as much exposure as you deserve.*
SB: That's 'cause were on I.R.S.
KRAK: *They usually have good promotional tours.*
SB: Not if they hate you. After our first tour, we were charging allot these illegal phone calls to different numbers and we were doing it in different states and the F.B.I. caught on. At the end of the tour, [illegible] by Bolton, the president of I.R.S. in L.A.
KRAK: *I found out that your biggest single to date is "Like a Virgin".*
SB: We were doing demos in an eight-track studio and Miles (Copeland) walked in. We were kidding around with "Like a Virgin" and he told the engineer to run the tape.
KRAK: *Maybe you should go on tour and do K-Tel songs.*
SB: We'll play Las Vegas. Turn into a cabaret act. I've always wanted to do [illegible].
KRAK: *You're a veteran from the Dead Boys and then the Wanderers, which eventually became the Lords...*
SB: The Wanderers broke up and then I started aband with Brian (James). The bass player from the Wanderers joined the Lords. I was doing my solo album and Sham 69 came down to meet me in Los Angeles. I went down to Baltimore and did a film with Divine called "Polyester" and after that I got a phone call saying that Sham 69 wanted me to come over (to England) and join them.
KRAK: *Did you know that "Polyester" was released in Europe with Odorama?*
SB: [illegible]
KRAK: *Is there going to be a Stiv Bator [illegible]?*
SB: I was offered the lead in "The Richard Gere Story", but I turned it down.
KRAK: *That was a wise move.*

Speaking English

SB: You [illegible]

there's not really anyone that I listen to and say that's what I'd like to do. I'm disappointed with what going on in England. There are still bands I respect, like Echo and the Bunnymen, but they've been around as long as we've been around. As far as new bands go, there isn't really anyone who makes me want to buy their records and see their concerts.

KRAK: *How frustrating is it to see bands like Sigue Sigue Sputnik being hyped into the charts?*
RG: I just don't bother with it. I keep away from it because it just interest me. Bands like Sigue Sigue Sputnik. If they can take money from the music business, to me they're doing a good job. But at the same time there really isn't any content [illegible].
KRAK: *Are you an ambitious person?*
RG: I'm not ambitious in many ways. I just want to see the band being able to play to wider and bigger audiences. I'd like to sell more records, obviously, because we want to do this for quite a long time. To do that you have to keep broadening your horizons and building up a bigger following. If that's ambitious then I am, but I'm not too worried about being a millionaire or anything like that.

And that was it. After the mayhimes were off, Robbie Grey commented on the relatively low intelligence of American interviewers and the beuty of Montréal. A new LP from the band is expected out before the end of the year. And about the show? It seems to this reviewer thi s whole lot of people were there to see Modern English and relatively few were there for the supposed main at[illegible].

scott burlingham

Taped Productions

Compiled by CFRM's omniscient productions entity, Captain Sweden. "...as we at this fine radio organisation have moved into our most extensive summer schedule ever, I feel it is necessary to inform the beloved reader/listener as to what the hell he/she can expect to hear this summer (I also have to get this damned thing in before I'm shot)."

MONDAYS

Eugene Edgar Weems — (20h-20h30) — Tune in as EEW echoes, spins, mixes and weirds his way into your heart. Fun for the whole family.

TUESDAYS

The Subterranean Jungle — (20h-21h) — Set that dial to 91.7 on your cable FM dial for an hour of the bossest tracks on wax brought to you by Mr. Mindblowing Monday himself, Flipped Out.

WEDNESDAYS

Le Bête Culturelle — (15h30-16h30) — Montréal au mieux! Served up hot for you by Renée and Co.

Developing Areas — (16h-16h30) — Radio McGill's Third World report. Discover, explore and analyze the childhood and plight of Earth's developing nations.

THURSDAYS

Radio Sweden International — (5h-6h30) — Gateway to the social, political and artistic happenings of the best damned country in the world. Your ticket to Scandanavia.

Newsmag/Pressbox — (12h-12h30) — Ah, summer. When thoughts turn to beaches, tans and the grandaddy of all sports... Baseball! This year, the Expos are supposed to finish fifth in the National League East, but right now they're chasing the red-hot N.Y. Mets. The Blue Jays, struggling in the early season. Were the experts wrong? Will the situation right itself? For the first time ever, CFRM sports will keep you abreast of all the happenings each week in the world of sports during the summer through ***Pressbox*** — a weekly summary of the previous week's sporting events. ***Newsmag*** provides a detailed look at noteworthy current events, with radio personality Rob Costain.

Radical Sounds

CFRM Summer Schedule

Entertainment Calendar — (16h-16h30) — Join Jenn and Rob as they venture into the world of Montréal clubs, theatres, concert halls, cinemas and galleries. The calendar will feature extensive coverage of the Jazz Festival until it ends on July 6th.

Canned Laughter — (20h-21h) — Bob, Sue, Mike, Bruno and Peter. A team bent on tickling your nerve receptors to a shocking pink. The best comedy on iron-oxide.

FRIDAYS

Top 17 — (11h-12h) — The official showcase for Radio McGill's most popular tunes, compiled every week by GAry Shapiro (M.D., P.D.Q.Y.U.P.) and Rob Costain (P.P.). With Jonny Byte, Eddie Stone, Dean Dean and yours truly bringing you the ups, downs and inbetweens of this ever changing reality. From Cocteau to DayGlow. Alternative consciousness.

Movie, Movie — (14h-14h30) — Kerry Fanfle Inc. brings you everything you ever wanted to know about the hip movie scene and then some.

WANNA TWITCH?

condensed from a phone interview with Ministry's Alain Jourgensen, conducted by CFRM's DJ's Marc Stockdale and Eric Anderson just prior Ministry's Spectrum date last month.

KRAK: *What sort of show do you plan to do in Montreal?*

AJ: It's good that you asked that because I'd like to talk about that for a second. This is the first time that Ministry has been in Canada and is about the last time that Ministry has performed live without the benifit of tapes, so we're going to do this... um...um I on the air?

KRAK: *No, you're being recorded for a later broadcast.*

AJ: Okay, well then I'll try not to use any real nasty superlatives...

KRAK: *We'll add them in later.*

AJ: Thankyou. Designated swearer. (laughs) We're going to be playing with fervor and abandon because...no tapes. This will be a new one for us and if you've listened to the new albumn, you'll understand no it might sound a little bit different without their assistance, but as far as I'm concerned, it's going to be great. It's going to be the best tour we've ever done and that's not just typical pre-tour hype like you're supposed to say. This is actually goning to be, for me, amazing, because I'm a virgin at live playing — as far as not using tapes, so it's going to be great. There'll be just four people up there making a cacophony of white noise.

KRAK: *How, with so much work with tape loops and synthesized percussion in the studio, would the live sound compare? Originally, we thought the concert may have just been a one-piece, that is, just you, but with a four-piece, how do you plan to reproduce the studio sound on stage?*

AJ: We have sample units that we bring with us. That's not tape, it's actual computers. For instance, our drums are all electronic. Their all sampled drums but there's a real player playing them. There's ways of using tapes. The whole point of getting away from tapes is when you look in the paper and fucking ZZ Top is using tapes — that's when you know its time to stop using them...find something different to do. So we're completely against tape at this point, and furthermore, the problem with them is that you're bound to the length of the tape. If the audience is a big piece of shit, then you're just going to want to get up there, get it over with, then go about your business. If the crowd is really enjoying it, you'll want to extend it and give them entertainment value, so to speak. It's really good not to be chained to a specific mode of time, or a certain section of a song. You can (without tapes) wing it as you go along, which is really great. It's a whole new experience for us.

Courtesy of WEA Records

KRAK: *I've found that a lot of bands who produce that kind of music tend to just sit there in front of the microphone and let the machines dictate to them, which limits the audience's enjoyment, as they could have just listened to that at home.*

AJ: We want to build up a small most sweat in front of those mikes.

KRAK: *How did you get hooked up with a producer like Adrian Sherwood after you have produced acts like the Revolting Cocks? Why did you choose not to produce your own material?*

AJ: Without Sherwood, the Cocks would not sound the way they do. I've learned so much from the man and have nothing but amazing things to say about him. He' absolutely phenomenal. As far as hooking up with him, I just called him. I said "Hello, you don't know me but I'm, like, one of your mosty gigantic fans and I'd love to work with you." Ofcourse, he gets a thousand calls like that a day so he told me to send some material. I sent it and he said, you know, way cool...He called back and said he'd do it, we flew him to Chicago and started on pre-production (myself, Adrian and Kash LaBlanc, who assisted on some of the drum patterns and helped me do it on the computer). We went back to England for a couple months and, well...it's really that simple. It just all came together. He really seemed to like what he was doing and I certainly learned a lifetime of production techniques from him.

KRAK: *Can we expect some severe Sherwood remixes like what he did with say, Depeche Mode?*

AJ: No. Actually, I'm doing the remixes now. I'm going to be doing a remix of "the Angel" (from the *Twitch* LP) and I've got an EP coming out in June of some songs that weren't on this album but are really highly regarded — songs like "Abortive" and an a capella version of "Violent Man" as well as three brand-new songs. And I've also done complete dub white-noise remixes of "Hallow'een", "Nature of Love" and "All Day" to come out on one twelve-inch in June. In addition, I've also done a track for a new animal rights sampler album which I put together with assistance from the PETA (People's Committee for Ethical Treatment of Animals) people in Washington D.C. That has Siouxsie and the Banshees, Lene Lovich, Nina Hagen, and Wall of Voodoo on it with all unreleased songs pertaining to animal rights. Between that, the new Revolting Cocks LP, and the new 12-inch, there's another band called Crucial, who I've produced before and who are touring with me. They'll be recording in Europe this spring. O yeah, I'm also doing new Tack Head stuff, which is basically me, Sherwood and LaBlanc. I've got about three bands going right now.

KRAK: *They seem to have attracted a lot of other bands who would probably become pretty molded on any other label. Seymour Stein seems to respect the artist enough to just let him or her go for what they want to do.*

AJ: I can't really speak for anyone else, but they've really taken a hands-off policy which has enabled Ministry to be what Ministry wants to be. And that's the most important thing for me. If I wanted the money and all that shit I would have stayed on Arists because it would have been no problem but...it's just not worth it. What the hell is money if you can't write a hit...no, no, don't write about that, write about love"...It's really pathetic. I left there, went back to Wax-Trax and actually bought into the partnership so we could put out anything we wanted. Sire, who I signed with later, has a "hands off" policy, and they've been really good about it.

"What the hell is money if you can't even listen to your own records?"

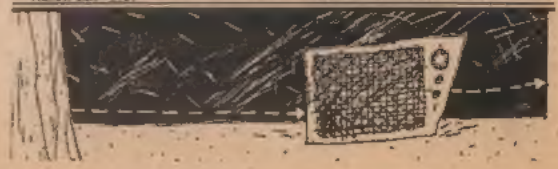
KRAK: *How do you view yourself in relation to the American new rock revival? Your sound has been described as being very European at most points and it seems to me to be a very British-influenced sound.*

AJ: I'd say German, more than anything else. I abhor all these little British pub bands coming over to America to make that 3rd million and those 1st 4th drums by doing love ballads...like my first album, which was a big crock of shit and I strongly urge people not to buy it. It was like writing an album with a gun to your head by the record company. It was my first dealing with a major record company, so I was pretty much in awe that a major record company would want my services, so I went in there prepared to do anything they wanted me to do. I'd probably do it the same way again because it essentially got my foot in the door. Otherwise, I'd still be labouring in obscurity, filling fifty seats in Chicago clubs, so in that sense it was really good, but I had no idea there would be that kind of pressure. I mean, you'd go into there and write a politically-motivated song, and they'd say "No, you can't put that on." When other people like Iggy Pop and Alan Vega started asking for material that Arists wouldn't let me put on the album, and one of the songs winds up as Alan Vega's title track...I mean, you know you're not doing bad, it's just the company that's out of it's fucking mind. It's really a lot like writing with a gun to your head. All they care about is dollars, dollars, dollars. 'Recruitment, recruitment...write a hit, even listen to your own records? Listen...I don't mean to sound like some frugal patriot or something but you can't put a price on artistic freedom. There's no way.

KRAK: *They must have had a little trouble trying to promote you, too. Arists doesn't exactly have a load of revolutionary material on it. Barry Manilow, Dianne Warwick, Whitney Houston. I would think that would throw them a curve in the marketing department as well.*

AJ: They didn't know what to do with it whatsoever. What made it even more better was that you'd go ahead and write the albumn they wanted, and then put it out and they wouldn't do a goddammed thing with it, 'cause they still thought it was way too extreme, which is the farthest thing from the truth that I could possibly think of, if I would have done that of my own free volition and had it...at least I could face the mirror in the morning. I mean, when it's not even your own album, you don't want to deal with it at all. I don't even own a copy of it and we don't play any of those fucking songs live. None of 'em.

KRAK: *But you will be playing "Every Day is Hallow'een" live?*



AJ: The remix, yeah.

KRAK: *What about videos? How important are they to your music, and are they an art form?*

AJ: Have you seen the "Over the Shoulder" video?

KRAK: *No, all I know is there's something about pizza and nuts and bolts.*

AJ: Not pizza, omelets. But that's not what it's about. I mean, I could give you graphic descriptions of a whole lot of the scenes in the video, and how it was done, where, who did it, etc. Well...I'll tell you who did it. It was done by ex-Throbbing Gristle, Sleazy.

KRAK: *Uh-ho. No ritual castrations in the video, I hope.*

AJ: Right...Anyway, he did the video for less than $5,000, which is amazing in this day and age, especially after the first video I did, which was horrible as well. Another thing is that it was written and presented for me. It was pathetic and cost somewhere somewhere over $20,000. What a waste of money and time.

KRAK: *Now, if just by chance, you happen to have a top-forty breakthrough, how would you deal with being considered a "pop star"?*

AJ: I'd put steel bars across my windows and doors. If that ever does happen...I guarantee you, just wait for the next album — I swear to you, on a stack of fucking Bibles, I'd probably go into the acoustic folk set.

KRAK: *It's pretty much a given now that once a band has a hit and money, then they become quickly comfortable.*

AJ: They start buying boats on the Riviera and shit, then realize that they can't make the payments on the boat unless they write another hit. They start getting accustomed to a certain lifestyle. Me, it's not necessary. I don't even know how to fucking drive. I don't own a car. I don't want any of those things — they're not worth it for what you have to pay. There's certain prices you have to pay to be that way. Which is like not being able to go to the 7-11 store and by a six of beer at three in the morning withy out getting mobbed. We toured with Culture Club and I saw that poor guy just...trapped. It's a complete parody of a human being and it's something I will never be.

KRAK: *He always complains and says he hates that sort of thing, but...*

AJ: If he doesn't like it then what the hell is he doing Dionne Warwick specials for?

FEED US A FETUS
DayGlow Abortions

Who says Canadians aren't as silly as our American cousins? Now don't get me wrong. There's a lot of nifty stuff going on in the states. But there's just more silly stuff. Take hardcore, for example, (and hold on before you jump down my throat). From the late seventies until 1981, hardcore was fresh, invigorating, lively, and, most importantly, new.

Now, DayGlow Abortions are starting off on the right track — their name. In addition, *Feed Us A Fetus* is a neat name for an album and with track titles like "Religious Slumfucks" and "Aargh, Fuck, Kill", how can these Vancouverites go wrong? I'll tell you how. The songs about the stupidity of Ronald Reagan and Jerry Falwell with some pretty good metal-thrash (who's Deep Purple) that's not too repetative. Give 'em a try to see the album jacket, if nothing else.

braindead

HONEST INJUN
Honest Injun

Honest Injun are mad as hell and they're going to let you know about it. They're not too crazy about organized religion, the military, a plethora (can you say that on the air?) of high-powered organizations. Of course, these subjects have been brutally singed before, but Honest Injun scathes in a suprisingly articulate way (and, dammit, they don't even rhyme!). With tracks that are more like poems set to music rather than actual songs, Honest Injun prove themselves to be a thinking brave's band.

The Injuns adhere to simple three or four cord hardcore but don't follow the standard roller-coaster style, instead, they stay comfortably on the down slope. Slower, but never dull, the music compliments their poems, which, incidentally, you can actually hear.

[illegible]

[illegible]
The Cocteau Twins

The release of a new Cocteau Twins is cause for celebration. But it's not the kind of celebration where people get obnoxiously drunk and hurt each other. It's more like candles and wine and whispers. A quiet celebration — but intense. Quite like the Cocteau Twins music.

Victorialand, the Cocteau's fourth Canadian release, follows close on the heels of the double EP *Tiny Dynamine/Echoes in a Shallow Bay*, but the two stand side by side like day and night. On the new LP, bassist Simon Raymonde has taken a leave of absence (until the next LP before the end of the year) and the only percussion that appears, subtly, is supplied by Richard Thomas from 4 AD labelmate Dif Juz. Nearly the entire album is Elizabeth Fraser Singing and Robin Guthrie playing guitar and keyboards.

Thus, when compared to earlier material like "Ivo" from *Treasure* or "Great Spangled Fritillary" from *Echoes*.... the new songs may seem to lack power. *Victorialand* isn't overtly powerful, but this doesn't mean that it isn't important or appealing. It is both — after all, Elizabeth Fraser's voice is one of the most exciting things in music today. The record is really the Cocteau Twins for a tired, relaxed mind and body. It isn't designed to lift out of that state but to keep you there comfortably.

Whenever an artist or group puts out something that stands apart from earlier work, no matter how slight the difference, there are going to be some cries of dismay. In the case of *Victorialand*, the record is different from its predecessors — and wonderful.

scott t. burlingham

IT'S TIME FOR JONATHAN RICHMAN AND THE MODERN LOVERS
(you guessed it) Jonathan Richman and the Modern Lovers

Will Jojo make any money on this one? Maybe just a little, but probably not. But he's kept his fans, the Modern Lovers have stuck together in one form or another for a decade, and, hey, that's all you need to dance, right? Jonathan Richman and crew have put out a new album full of the usual perpetual-kid wonder and golly-gee optimism that have made John and the Lovers everybody's favorite modern minstrels. Any change in direction for the band? Nope. Not really, as a matter of fact, this album could have been recorded back in 1978 at CBGB's when the Modern Lovers and other young, hip bands like Blondie and Talking Heads were getting their proverbial feet in the door. Maybe someday Jonathan will earn a place in, say, physics texts as a constant of the universe. Well, no one's that constant, I guess. Anyhow, the record is great. John beseeches some poor ice cream counter attendant not to put nuts on his sundae. He also [illegible] to us exactly how he captures the undivided attention of a crowd when he dances. Sure, it's the same old stuff, same silly nicknames, and same whimsical deadpan. "And no maraschino cherries, either!"

TO TOUCH THE FACE OF GOD
Mind Altering Device

So you have a drum machine and you know how to use a tape recorder. You slap tons-o-noise on an irritatingly slow backbeat. Don't give up, you're on a roll. Call it art, put a skeletal hand reaching for an American flag on the cover, get Dutchy's to sell it, and have a launching at les Foufounes. You live in a city full of kids with expensive, ugly haircuts who wish that they were rich, popular and powerful. Basically, you're headed for success but... where's the beef.

I don't like everything about the U.S. and these Jersey tourists aren't making things much better, but if you believe that ending exploitation begins at home, take your uniform off, get a haircut and a real job and, for Pete's sake, don't waste your post-cleaning allowance on this single. Pick up a second copy of 'Twitch' instead.

eugene edgar weems

Noise

Silence

IN VISIBLE SILENCE
Art of Noise

To really appreciate the music of Art of Noise, one must admit that they are: a) a bit pretentious; and b) quite self-indulgent. This is especially true of their first release *Who's Afraid Of? (The Art of Noise!)* which came out about two and a half years ago. A mixture of dance tunes and electronic sound effects, the album was more of a curiosity than anything else, and a great way to test the frequency response of a stereo system.

Two singles preceeded the release of Art of Noise's newest album, *In Visible Silence*. Both "Legs" and "Peter Gunn" followed the previous album's format of dance tracks with an ultra heavy electronic beat reminiscent of a sledge hammer beating an oil drum. When I heard those tunes I had just about written off the group as one of those gimmick bands with only one basic sound in their repertoire (remember The Knack?) Fortunately, *In Visible Silence* is a pleasant surprise.

It is not as adventurous as the first album, but the new album stands on its own as a treat for the ears. More than anything else it is an exercise in textural experimentation in that sound textures are more important than melodies or hooks. The notable exception to this is "Peter Gunn," which is admittedly formula, but features the unbeatable twang of Duane Eddy's guitar.

What makes Art of Noise interesting is the way that they utilize electronic technology to their utmost, showing that even chain saws and glass breaking can make for good music. Whatever the gut level response to the music itself, the sounds that the group uses to create the music are interesting in themselves. The result is a greater appreciation of sound itself. This may sound a tad pompous, but it is true.

The only limitation of what Art of Noise [illegible] the producer and (most probably) the record label to keep the sound accessible to a wide audience. Art of Noise appears at times to have fallen into a patterned formula which distinguishes their dance tunes like "Beatbox," "Close to the Edit," "Legs" and "Peter Gunn". A wider scope would certainly be welcome. Still, there is enough fine material on the album to keep most discriminating listeners interested through [illegible].

Worthy of note is the fact that group members Anne Dudley,d J.J. Jeczalik and Gary Langan have done without the guiding hand of production wizard Trevor Horn (The Buggles, Yes) who always seems to have his hand in every pie. It is nice to see that Art of Noise is not simply a vehicle for Horn's playful instincts.

robert j. costain

A truly western experience

Well, bobs and bellies, let's talk cow-punk. From Cegary to Tokyo, audiences just can't seem to get enough of Canada's sweet-potatoe polkabilly queen, k.d. Lang. She wowed Japanese audiences at Expo '85 in Sakuba, arriving onstage on a flatbed truck loaded with hay bales and towed by a tractor, and blew the roof off the Spectrum in April, as she and the Reclines stomped, sweat, and stormed through an hour and a half set that sent the cattle running for cover. She can "fall to pieces" with a sticky-cheek Patsy Cline classic just as easily as she can "walk on by" rollicking Latino covers and oompa-bump polkas. Yeah, k.d.'s pretty hot.

And pretty lucky too, I suppose. The revivalist "billy" tide (you know, rocka-, cow-, sludge-, fudge-, etc.) which k.d. and the Reclines seem to be on the vanguard of has finally gained enough momentum that (God forbid) bigwig labels have finally caught on. A funny thing, the billyism... sort of a neat eulogy to the decade which spawned bands like Television, the New York Dolls and the Dictators underground [illegible] above. Anyway, timing and undeniable powerhouse talent has gotten k.d. and the Reclines to where they are now. Where? Somewhere in the middle of a painfully devout cult following, rapidly growing international recognition, a contract with Sire and a slick peice of vinyl called *A Truly* [illegible].

It's pretty common knowledge that k.d. and the boys are in demand across Canada. She's playing a bunch of dates in Toronto next month and always seems to be plowing through a herd of dates in the west. If you can catch up with her, don your Stetson and expect anything from soaring belt and wail gospel to frenzied polka-hall material. Also, for what its worth, the show gleams with pretty highly polished camp. During the April show at the Spectrum, the band sported red and white checked shirts, blue polyester Tommy Hunter-wear pants and white Kresge belts that would make Herb Tarlec blush. They're awful nice, and k.d. is the light on the other side od Madonna, as far as women in the profession are concerned, so, all in all, they're more than worth an ear or eyeful. Heck, you can smell them flowers right through the cow cakes.

Courtesy of WEA Records

k.d. lang, (above) at top of north America's "billy" revival.

(left) Eighth Route Army (not pictured: Dave)

Detour for the Eighth Route Army

The Eighth Route Army (and their faithful roadie, Dave) are a pretty clever bunch. Golly, they're painfully literate, musically adept and almost psychologically sound. They could have starred in a Spellberg film, except for the fact that Dave only has an eensy-weensy bit of hair, and I've never seen anyone look like that in one of Steve's films. The Springfield (Mass.) band started [illegible] as a [illegible] and [illegible] as still-angry, tight, aggressive rock'n'roll (gasp) musicians whose first album, *Nihilist Olympics*, is receiving heavy airplay on college stations in the Eastern U.S. and now, Canada. And deservedly so; the album is great fun. After opening for acts like the Ramones, the Neighborhoods, Mission of Burma, the Butthole Surfers and the Del Fuegos, the ERA (and Dave) are beginning to get the sort of recognition they need to continue to put out albums. They dropped by the CFRM studio for a chat on a cloudy Thursday a little disheartened from the previous night's gig at Station 10 which drew, well, a sparse crowd at best. However, their gig with local faves S.C.U.M. at the Rising Sun may prove to be a smart move indeed, as S.C.U.M.'s blow capacity will gave them a good-sized receptive audience. The *Nihilist Olympics* LP has been described by *Maximum Rock and Roll* as "Clash type rock with horns and spiffy backing vocals and snappy punk with clever lyrics about future punk politicians." Whatever. I think that listening to this album is like going into a hot shower with a light hangover and coming out feeling like you could wallpaper the kitchen. Really, it's that good. Listen, next time these guys are in town, take a friend or two. Maybe even pick up the album or call CFRM and request. Lend 'em an ear or phone home.

HOME OF THE BRAVE

Laurie Anderson

Laurie Anderson's fourth album, *Home of the Brave* is a soundtrack for her film of the same name. Although it possesses a few weaknesses common to soundtracks like this, stemming largely from the absence of visuals, the album stands soundly on its own. Track by track, the record is a wonderful collection of Ms. Anderson's singularly astute, strangely twisted philosophy and a surprisingly warm, melodic collection of bizarre (and often unsettling) sounds.

[illegible] is "Language is a Virus", a song that I fell in love with when I heard it performed on the *Mister Heartbreak* tour. The lyrics dwell on William S. Burrough's assertion that language is, in fact, an alien infection. I have always been impressed with the way the saxophone artfully blends with strange electronic repetoire on her previous work, but it is this track which clearly provides the [illegible] example.

Anderson's marriage of jazz to her art is defined better on this album moreso than its predecessors, the relationship extending beyong influence alone. Just as jazz stepped beyond the assumed bounds of contemporary music, Laurie Anderson has created her own unique forms of rhythm and melody.

"Sadeo" is a sparse, eerily haunting electronic piece featuring muted vocals reminiscent of the sounds emited by the spiked propaganda zeppelin hanging over L.A. in *Blade Runner*. Another track, "Smoker Rings" is a typically irreverent examination of desire with Anderson's Spanish d.j. persona wondering "¿Que es mas macho, lightbulb o schoolbus?". "Talk Normal" is a wonderfully absurd critique of dreams as being infantile and thematically unsound. Unfortunately, tracks such as "Late Show" didn't survive the stage/film to vinyl transition quite as well and require Anderson's visual elements to give them breadth. It's not just the same without the experience of watching her "play" on her talking violin, in various distortions, the phrase "listen to my heartbeat".

There's an awful ruckus over a few poseurs who are supposed to represent a new generation of contemporary music. If you have not already done so and want to sample a true representation of music's next generation, then *Home of the Brave* is as good a place as any to start. Like any worthwhile pleasure, Anderson's art is an acquired taste, and the film (which opens at Cinema V on August 8th) might just be the right way to ease yourself into it.

larry scott fantle

Courtesy of WEA Records

Celebrity Corner

with Radio Personality **Rob Costain**

Siouxie Sioux and her Banshees were in town to play the Théâtre St. Denis. I wanted to chat with her, but she didn't answer my calls. I guess she was too busy...

Droppped by the Forum to talk to **Jim Kerr** and the boys following **Simple Minds**'rockin' show on May 17th, but the security people were in a real kidding mood that day and wouldn't let me in...

I ran into **Christopher Reeves** on Crescent St. the other night. He suffered a rather painful groin injury from the impact. I hastily apologized, to which he replied "F— off and die, you non-entity!!!" What a kidder Chris is sometimes...

I met **Mark Knopfler**'s third cousin, twice-removed once...

Yoko Ono, in town as part of her Starpeace '86 tour, apparently ate at a restaurant that I've eaten at before (I think). She may have even sat at the same table, than again she may not have...

Guy Lafleur's kids swim at the pool in my hometown...

I'm in love with **Kate Bush**. Someday I hope to meet her...

My good friends **Depeche Mode** are booked for a show at the Verdun Auditorium as I write this column. Lead singer **Dave** usually puts on a great show, and their keyboardist, **Andy Gill**, is an excellent musician. I've enjoyed his work for years...

I got a call from **Ian Curtis** of **Joy Division** the other day. He told me that he's feeling much better now, but that rumours of a tour and an album are false...

Jane Siberry lives somewhere in the Toronto area...

I like to go out and see the occasional movie. Most movies ofcourse are not very good. I estimate that at least 80 per cent of what is in the theatres these days is pure junk. I'm sure that **David Byrne** of **Talking Heads** would agree with that figure if he read this column...

Listening to an album the other day, it was the **Pretenders**' album I think, I heard the lovely voice of **Chrissie Hynde**...

I have to admit that I've never spoken to **Morrissey** of **The Smiths**. But you have to admit he keeps a very busy schedule...

Well, my space is just about used up. Until next time, as **Humphrey Bogart** would say, "Here's lookin' at you kid." 'Nuff said.

TOP 30

Last Week	This Week	Artist	Title	Label	Weeks On Chart
8	1	Laurie Anderson	Home of the Brave	WEA	2
4	2	Ministry	Twitch	Sire	7
new	3	Siouxsie and the Banshees	Tinderbox	Polydor	1
1	4	Art of Noise	In Visible Silence	Chrysalis	2
27	5	The Call	Reconciled	WEA	9
new	6	Jonathan Richmond	It's Time for...	Rough Trade	1
17	7	The Colourfield	The Colourfield	Chrysalis	5
21	8	The Cure	Quadpus	WEA	4
6	9	Depeche Mode	Black Celebration	Sire	6
new	10	Flock of Seagulls	Dream Come True	CBS	1
13	11	*Dayglow Abortions	Feed Us a Petus	Fringe	2
24	12	*Breeding Ground	Tales of Adventure	Fringe	2
RE	13	Husker DU	Candy Apple Grey	WEA	1
RE	14	The Lords of the New Church	Killer Lords	IRS	1
2	15	*Three O'Clock Train	Wig Wam Beach	Pipeline	2
new	16	The Bolshoi	Giants	IRS	1
26	17	*Shanghai Dog	This Evolution	Undergrowth	2
new	18	*Mind Altering Devices	To Touch the Face of God	Transmission	1
new	19	The Rangehoods	Boughtown	Big Decords	1
new	20	* Michel Lemieux	Michel Lemieux	Vertigo	1
11	21	*Secret Act	My Neighbourhood	VOT	8
28	22	Violent Femmes	The Blind Leading the Naked	WEA	11
new	23	Gene Loves Jezebel	Desire	Polygram	1
12	24	Modern English	Stop/Start	Polygram	2
9	25	The Cramps	A Date With Elvis	New Rose	3
5	26	Gregory Isaacs	Private Beach Party	Attic	11
19	27	*The Velveteens	Tall House	Ransom	6
new	28	The Cowboys	How the West was Rocked	Exploding	1
10	29	Black Uhuru	Brutal	Attic	3
new	30	Red Lorry Yellow Lorry	Paint Your Wagon	Red Rhino	1

Just In:
Tirez Tirez *M+N
Bodeans
Lou Reed

RE = re-entered chart
* = Canadian Artist

Compiled by
Gary Shapiro, Music Director
& Robert Costain, Ass't Music Director

Coming Soon: Jazz and Reggae Listings!!!